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ORCON/NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: DIRECTOR, DIA
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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC 59

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.

2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.

3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC59

TIME

#66 This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes you've looked at a photograph of an area. Relax and concentrate now. Relax and focus your attention on the area designated to you as Area I. Focus your attention on Area I. Move to Area I. Relax and concentrate, and describe the area to me.

PAUSE

#8 I'm over it.

#66 OK

PAUSE

Move down on the ground now. Face the building and describe the scene to me.

PAUSE

+03 #8 Two story building.

#66 OK.

PAUSE

#8 Kind of...ah...(mumble)...

#66 All right. Try to speak up just a little bit.

#8 Yellowish-white. There's a little...ah...a little... ah...dark attachment to the right wing. Ah...it looks like a...a garage or a tool shed or something of that nature. I get the impression it's a very... ah...busy building.

=====
Motor pool?

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- #66 OK. Tell me about what is it that gives you this impression?
- #8 People...a lot of people.
- #66 OK. Tell me the activity of these people.
- #8 Like they don't really belong (mumble).
- #66 What is your position of observation now?
- #8 Kind of...ah...getting the whole feel...feel of the building.
- #66 OK. Just relax and concentrate for a minute on your perspective. Don't report anything to me for just a minute, just relax and concentrate on the target for a minute.
- #8 (Mumble).
- #66 I didn't understand you.
- +07 #8 Inside or out?
- #66 Inside. Focus inside. Just relax, concentrate, focus inside. Don't report anything for a minute, just relax and concentrate.
- PAUSE
- Alright, now report your perception.
- #8 OK. Kind of a tall, wooden walls. Shinny, round, wooden walls.
- PAUSE
- +10 #66 Search the interior area for people.
- PAUSE
- #8 (Mumble). Mumble...people on the corridor... mumble.
- #66 Who are these people?

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#8 They're Arabic. They...ah...like they're conducting... ah...official business from one office to another. I...ah...get the impression there's...ah...there's somebody different upstairs.
+13

#66 Move upstairs.

#8 There's somebody there. Next to the last room on the left; I think that's the guy I was looking for before.

#66 Describe the ~~room~~ to me.

PAUSE

#8 I think it should have been a small office room... that's converted. (Mumble) It's got ah...very high walls. The bottom half, that's the lower half (mumble) if it's in wood and the upper two thirds of the wall is like ah...yellow-white paint; there's something recessed in the walls, there's no pictures but the wall kinds of...kind of recessed and its... ah...

#66 OK. Is this room occupied?

#8 Yea, yea...yea. I think this ~~is~~ the guy...ah...I was supposed to find the other time.

#66 OK. Move to the next room down the hall.

#8 OK. There's only one room next to him on the left. I see it as empty.

#66 OK. And going the other way down the hall?

#8 It's occupied but there's nobody there right now.

+17 #66 Go on down the hall.

#8 Yea. Yea, there's...ah...there's that tall, that bald man again there. There's four or five guys being kept there. Again, they're in separate rooms. Getting the impression they're isolated from one another; skip one room and occupy the other and so on. Fact there's more than five, there's...there's eight or something. I can't count individually but there's about eight.

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#66 OK. Is that...are these eight people confined to this one hallway area of the building?

#8 In the rooms...in the rooms.

+20 #66 Alright. Move on down the hallway through to different areas of the building looking for more people.

PAUSE

#8 Mumble...people in the wings. They're in the...
they're in two's and three's.

#66 I didn't understand you.

#8 They're in two's and three's.

#66 Where are these wings in the greater building idea?

#8 Mumble...it's the right wing.

#66 What floor?

#8 Second.

#66 How many people are there?

#8 A bunch. The ones in the front room are isolated,
alright. The ones in the wings are in clusters of
two's and three's.

#66 OK.

#8 Mumble...I...mumble...gets the impression of...
mumble...number.

#66 Examine now, in your mind's eye, examine the people
in both areas. What is the difference between these
people?

#8 The rooms in front more important than the ones in
the sides.

#66 I didn't understand what you said.

#8 They're more important...they've been selected...
they're more important than the ones on the side.

#66 Alright.

#8 (Mumble) Those are the...ah...seven or eight in front.

#66 Seven or eight in the front.

#8 Yes.

#66 Alright.

#8 (Mumble) A diplomat, sort of speak.

#66 And how many in the right hand wing?

#8 This is where they seem...this is where they're in two's and three's. (Mumble)

#66 I didn't understand you.

#8 I'm trying to make it out.

+25 #66 OK. Work on it for a minute, I will wait.

PAUSE

#8 I think you...mumble...a dozen in each wing.

#66 About a dozen in each wing.

#8 Yes

#66 OK. Now, for the next few minutes...for the next few minutes I don't want you to report to me because I want your total concentration on the target. For the next few minutes, don't report to me, your job is to look closely at as many individuals as you can; look so closely at these individuals so that you can recognize their picture later. Do this now.

PAUSE

+30 Alright, how are you doing?

PAUSE

+35 Tell me what you've been doing.

#8 I've been looking around.

#66 And what have you found?

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#8 The only people are in the middle wing and the right wing. (Mumble)...with a couple of women, it's on the left...mumble...there's still some people in the front corridor or isolated. Mumble...singles. There's one...one room remaining empty in the area between them. ✓

#66 OK. At this time remember those people you have seen, remember them very clearly so that you can identify them in pictures later. At this time I have no further questions about this target. I would like you...provide you the opportunity now to add anything you'd like to say about this target before we draw the perceptions that you've had.

PAUSE

Is there anything you'd like to add, do so now.

PAUSE

#8 No.

#66 OK, fine. Move your arms and move your legs, stretch, sit up and let's draw impressions that you've had.

#8 OK. From the front, it looks like long two story building, several windows...ah...and both the first floor and top floor...ah...normal windows, cause I've seen others, the long, narrow types, this wasn't it at all. OK, went I went inside, on the first floor I got the impression of tall, wooden walls, like...almost like dark colored, shiny walls...ah...like brown mahogany, very, very shiny, OK, and there was activity in there, I saw something, got the impression of seeing six or eight people from one office to the next conducting their official business there. //

#66 And who were these people?

#8 They appeared to me to be Arabic people as opposed what I found or what I thought I saw on the second floor which were definitely different.

#66 OK.

#8 OK. And I also saw in this second chart this little garage annex, it's kind of different because

it was painted different, it was dark and inside was like a work shop or a garage; there was tools and...ah...ah...not finished inside so, OK, and it's tied on to this...this...what I think is the right wing of the building. From the top view I saw again three wings. OK. And these were... I'll put O's for what I thought were the empty rooms and...mumble...those the ones that were... ah...when there was a body in the room.

#66 OK. So...so in ah...we're gonna work off of two here or three?

#8 Ah...let's work off three.

#66 OK. In Drawing 3 then, uhm...this will be upstairs.

#8 Yes, second floor.

#66 OK.

#8 Let me put this down here.

#66 // And you're gonna those rooms upstairs and try to put the relative position in the building in there. //

#8 Yes. OK. I'll draw a circle for empty room from the impression that I got for an empty room and I'll put an X on occupied room. Ok, so I started here, then I had...a occupied room.

#66 You know, these X's, are they inside or outside the building?

#8 Inside...inside. I can draw some other lines here.

#66 No, I'd say this is the building here, and what's this out here.

#8 Yes. Let me put X's...the O's and X's inside then ahm...make my rooms this way.

#66 I see, OK. Now I understand what you're saying. I couldn't see from your drawing which was the inside and outside. Now you're putting room divider things...

#8 inside.

#66 OK, fine.

#8 OK.

#66 And you felt this was upstairs?

#8 Yea, the only reason I wanted to do it the other way was because there was a wall here, you see, and there's another wall here and I don't quite understand because this seemed like looking outside and I...I can't figure it out.

#66 OK.

#8 OK. But that first room was empty; that second room was occupied by, I believe, that guy I was supposed to see the other night in the session here. This was...this was a third room, I get the impression it was supposed to be occupied; it is occupied but there wasn't anyone there, OK, and then it went on and I got that there was someone here; that's the half bald headed man and here I couldn't make it out but it...it kind of skipped one room and then you had a person, skip one room, had a person so that you had a total of about eight persons in this front session... section here, OK. Then, in these rooms, something like this, what you had there were all occupancies but in some case you had two and three people in here, OK. In this wing, around here someplace, I was looking for something...mumble...I could put my finger on and I thought I saw two ladies in here someplace. Ah...this is loaded with people, either in two and three's; same thing here. (Mumble)...I had a bunch of people by the time I finished.

#66 OK. Now I want you to write in here for the person looking at this drawing then...like draw an arrow here and say possibly two or three people to the room here and then possibly the women over here, that way they can look at the drawing and see.

#8 This is approximate, I don't know which room they were in but they were definitely...mumble...the first rooms, they were probably in the second or third room from the rear of the building.

#66 OK.

#8 And I don't know if I can remember all those faces when you show me the pictures.

#66 OK.

#8 Yea. OK, so in the middle section on the second story of that building I got the impression that the younger people to include the Marines were quartered in that area, OK, and I'll reiterate, I thought I saw the important people...what I... what...they seemed important were in the front portion of the annex...the right annex were the.. possibly the two ladies were in the right annex and then there were some other personnel, in most cases two to a room, sometimes three, and same thing here...same thing here. Doubled up personnel, two to a room or maybe three

#66 Alright. Now, what's your impression of the total number you think that are...

#8 It exceeds the 40's.

#66 I didn't understand.

#8 It exceeds the 40's.

#66 OK.

#8 I thought the whole crew was there.

#66 Think there's a lot of people there?

#8 Yes. I ended up with that impression, I started with very few and then I started looking to the rooms and you told me to start looking into the rooms and the more I looked the more people I found and I kept finding more...more and more people.

#66 OK. Good.

#8 But this room No. 2 I think is the guy that you wanted me to find the other day that was...that was a very vivid impression. And another very, very vivid impression was next to this room there was...should have been occupied but there was nobody there, next to that room, in room No. 4 here on this sketch is that half bald headed man which I keep seeing on and off for some reason.

[REDACTED]

#66 OK.

#8 OK. And I was looking for the bearded guy but I'm not too sure. I'm not sure.

#66 OK. Is there anything you want to add then?

#8 No.

#6.5 OK #8, during the session then you felt that there were several people that you might be able to identify. What I'd like to do now is have you look at some photographs that I have and see if you can come up with any that looks like that ones that you have. We'll put this on a pause mode while we look over the photos and then we'll come back on for the record afterwards. OK?

#8 OK.

#6.5 OK, we're back on live here sort of speak. OK, in reference to your Drawing No. 3, where you have indicated that some possible hostages were in different rooms, in room #2, you have identified and feel pretty good about this photo that I'm holding and on the back of it and you haven't seen these names.

#8 I've seen Kalp's name before.

#6.5 Yea, but not on this...today, OK. You've seen his name before, his name is Malcolm Kalp and is that who you feel is in that room?

#8 Yea. I got more...a better, more vivid impression of him because I was looking for him before

#6.5 OK, anything special you wanna say about him?

#8 Yea, I had about five minutes at the end of the session to look around and look into the rooms and...ah...I was trying to make him feel at ease or trying to communicate with him and...ah...this seemed as if it lasted a split second but I'm sure it was more...longer than that on tape, and... ah...ah...I got the first expression was Barbarosa; either I gave it to him or he gave it to me and then it ended up Barbara and...and... ah...it seemed this something we agreed on; I was

trying to get the impression across to him that he wasn't going off his noodle or anything, that this was a way of getting to him and he seemed very level headed mentally, so I gave it a try.

#6.5 OK. Good. OK, in the room that's marked Room 4 on that same diagram, and there was another individual in there, and you were less certain about this one I understand, that you identified someone that looks like William E. Belk.

#8 Yea.

#6.5 Any other comments.

#8 Again, I identified him only because of the... mainly because he was tall, the hair line, it's not the first time I got the impression of a...what I been defining as a half bald headed man, his hair line is receding from his head so there's a... less certainty than ~~Kalp~~ but that's an impression there.

#6.5 OK. And then on your diagram on the room with an X mark, possible two women. You've looked at all the photographs that we had and you've identified one as possibly, and I use the word possibly so correct me if I'm wrong, being Ann Swift, also known as Elizabeth Swift, I guess. OK. And these are her photos, anything you want to say about those.

#8 Yea. The reason I identified those is because of the hairdos; the impressions I got when I looked into that room that there was a younger...ah... women...ah...mid, late 20's with a black hair style falling on either side of the face and there was a taller...ah...older women in her early, mid-30's, that's not very old...

#6.5 Yea, watch yourself.

#8 Ah...with lighter hair...with much lighter hair... ah...going up over her head and that's as...that's as close as what I can see.

#6.5 The last one you were describing...that would be Ann Swift, OK.

#8 Yea, the shorter, younger, darker haired girl...this one here.

#6.5 Wait...wait a second, you just confused me.

#8 First one was short, dark, haired...

#6.5 OK, these two are the same person?

#8 These two are the same person...that's not it then.

#6.5 OK.

#8 This one I can identify with, (mumble) the other one.

#6.5 OK. I'm gonna get that. This...and I'm try to show you...this is the old photograph that we were given and this is...

#8 No...this is what I saw...I didn't see that.

#6.5 You didn't see this...(mumble)...that's very interesting. OK. Now, for the record we'll make sure that we give both copies. Good luck on trying to get a copy of this thing, right...OK. OK, now the other one that you have identified as possibly being in there was the younger one?

#8 Yes.

#6.5 OK, now for the record...ah...show that he has picked out the daughter, of looking like the daughter of COL Holland, OK. That's OK. So go ahead and tell us about that.

#8 OK. The reason that I picked her is because she was...she was the younger of the two and because of her hairdo, mainly; the general facial features, but mainly the hairdo where the dark hair fell on...evenly on both sides of the face. OK, and...ah...among that entire corridor was... it...it sort of jumped out at me that there were a couple of women in there, that's why I gave a little bit more.

#6.5 OK, since there are two women in the photograph of the...ah...Holland family, the one in question that he's...ah...said looks like is the one that is next to the...ah...ah...young male member of the Holland family.

#8 Let's see...ah...that's second from the left, yea.

#6.5 OK. So that otta put identification on that. OK, very good. You have anything else you wanna say about the...ah...identification of any of the other hostages.

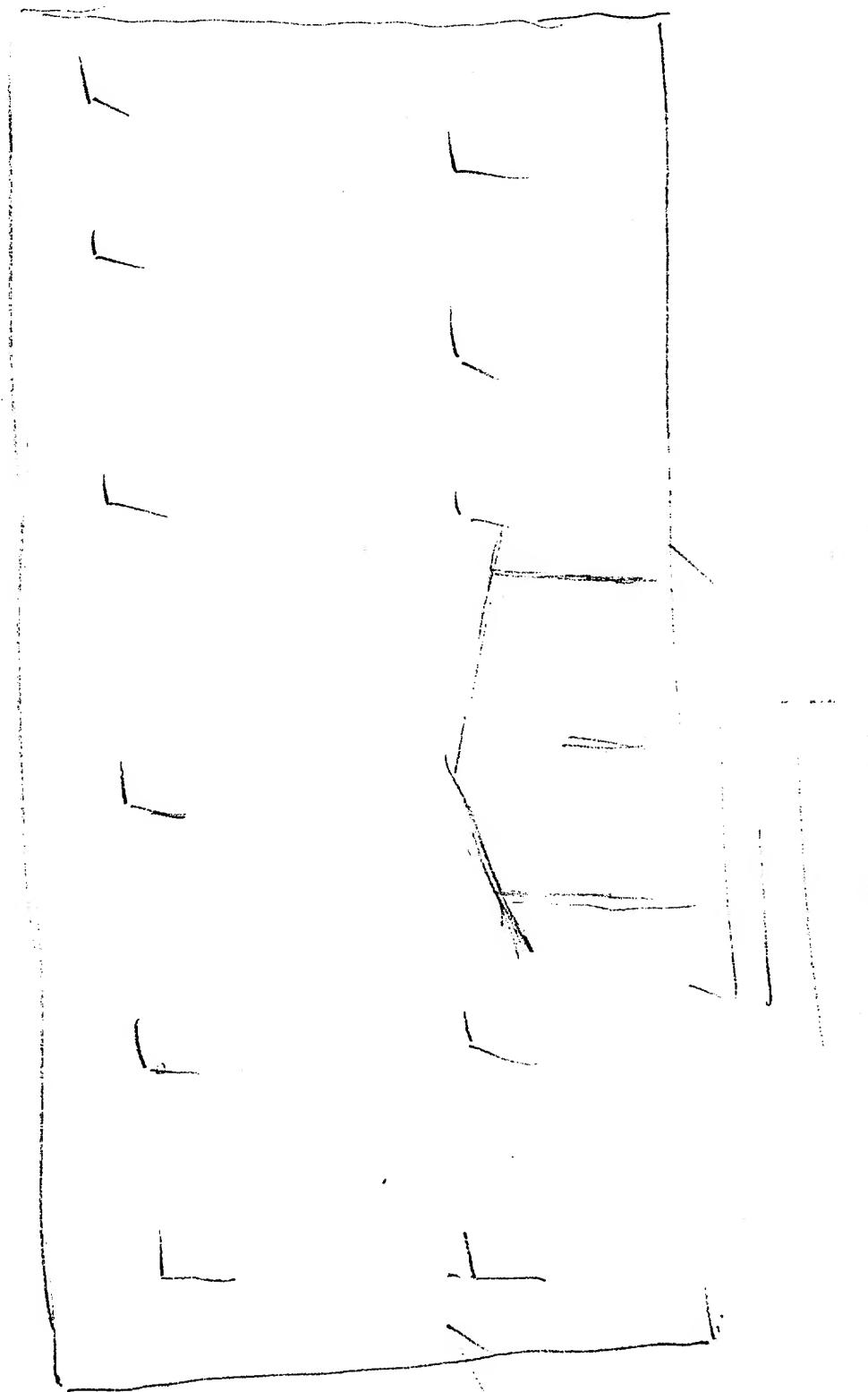
#8 No.

#6.5 OK. Very good. That'll be it.

TAB

(1)

Front View



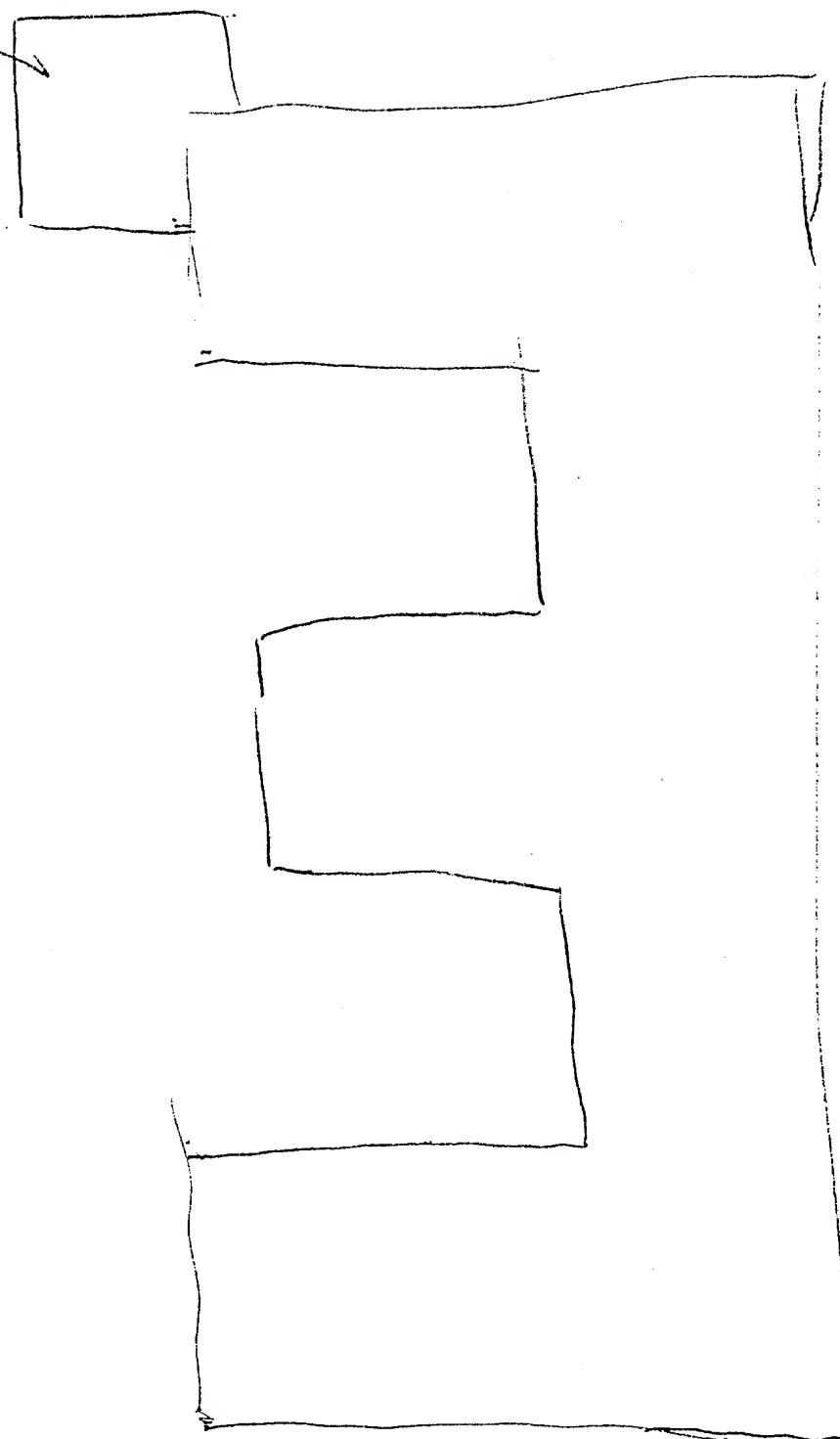
Front View

GARAGE
WORKSHOP
ANNEY

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(2)

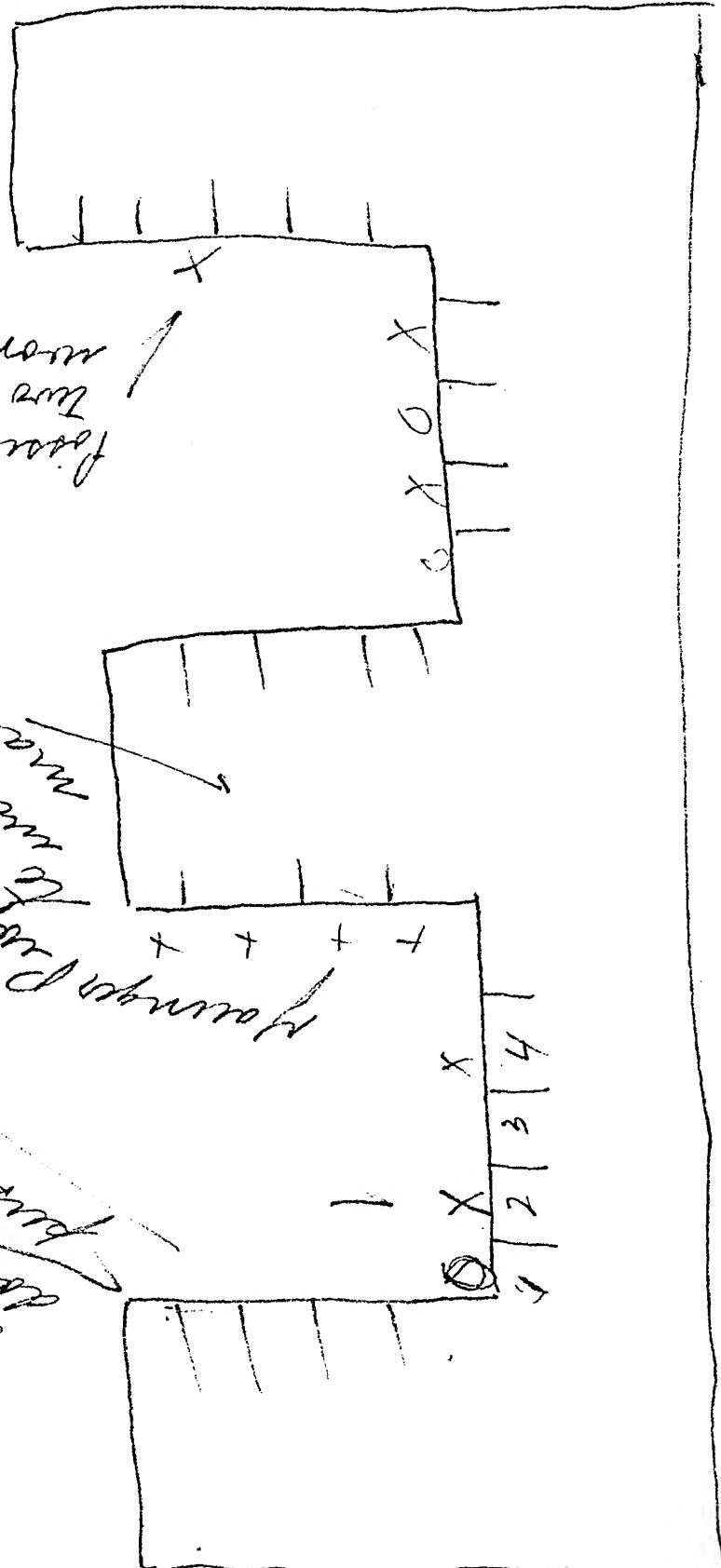
Top View
isometric



TOP VIEW (isometric)

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Room 1 Disposition Summary



O empty room

Room Disposition
2d Floor

(3)

TAB

TARGET CUING INFORMATION

REMOVE VIEWING (RV) SESSION CC59

1. (S) The viewer has been exposed to open source news media information, classified overhead imagery and photographs of many of the hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was asked to describe an area referred to as Area "I." He was shown overhead imagery of the US Embassy compound in Teheran, Iran. The area designated as Area "I" was pointed out to the viewer by the interviewer. The imagery is not included herein due to its classification.
3. (S) The viewer had not worked against this target in the past. The viewer was not told anything about the area he was trying to describe except for its letter designation.

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